porch and vestry at the eastern end of the north aisle. Externally it is faced with limestone from the quarries at Chudleigh, having the windows, string courses, cornices, battlement mouldings, and other dressings of freestone from Caen in Normandy. A granite basement or plinth is carried round the building on all sides, and the gables are surmounted with floriated crosses. Internally, this church is remarkable for its altitude, and for the high pitch of its open roofs, the principal timbers of which are of oak, and in the chancel roof are some ancient carved bosses, coloured and gilt as they were in the former church. The columns and arches separating the nave from the aisles are a restoration in every point as regards detail of those in the old church; they are especially rich, and varied in their foliage and capitals. There is a fine chancel arch, richly moulded, and of good proportions, on the north side of which is situate the pulpit, carved in Caen stone, and somewhat similar to the ancient one at Harberton. On the southern side of the chancel arch are the reading desk and eagle, the latter carved in old oak, by Mr. Winsor, senior verger of the cathedral. At the eastern end of the chancel it was originally intended to have refixed the former window; but on inspection it being found much decayed, as well as of a somewhat debased architectural character; the Rev. Dr. Warren, of Portview, liberally presented a new window of four lights carved in Caen stone; and the Rev. Arthur Atherley, the vicar, has filled the same with stained glass executed by Mr. Robert Beer, of Exeter, and comprising figures of the four Evangelists, &c. The south window of the chancel has a figure in stained glass, of the Virgin. In the south aisle there is a specimen of a memorial window of three lights; the first and third bordered after a specimen in Exeter Cathedral. The font is of Caen stone, large and highly enriched. The bowl is octagonal, having each panel filled with ornamental tracery, and the sides of the shaft are likewise panelled with cinquefoil-headed arches; springing from the shaft, to support the bowl, is a band of angels with expanded wings bearing shields. We hope," adds the writer, "to see ere long, an adequate tower and spire added, which will render the church complete."

HAYDON ON FRESCO.

The power of light, which the reflection of lime produces, shining through the colours placed on it, renders fresco, in spite of its deficiency of shadow, fitter for public decoration than oil, whose power lies in its gorgeous shadow. The power of fresco lies in light—the power of oil in depth and tone. Oil is luminous in shadow—fresco in light. A mighty space of luminous depth and 'darkness visible,' gives a murky splendour to a hall or public building. A mighty space of silvery breadth and genial fleshliness, with lovely faces, and azure draperies, and sunny clouds, and heroic forms, elevates the spirits, and gives a gaiety and triumphant joy to the mind. The less shadow in decoration the better. Fresco is not desirable, because it is practised on a despotic material, and therefore requires a resolute and unerring hand, a fixed eye, and steady brain. It is desirable for its beauties, not for its obstructions. It is more difficult to paint with your feet than your hands; but that is no reason such a process is desirable. It would be better for fresco if lime had the facilities of oil. It would be no disadvantage to be able to work up and retouch like Rembrandt, but it is not to be rejected because you cannot do it. You must take the process as it is; and as it has been done effectually by Italians and Greeks, as it has been effectually used as an engine by the modern Germans, though far from the perfection of Raffaelle, there is no reason on earth why it may not be also adopted by the British school.

Again, as colours are in reality tinted water, and as fresco and stucco have a tendency to imbibe water, colours ground in water become incorporated with lime, water, and sand; and when dry they are not to be dissolved again by water; and the basis of fresco and its colours thus become harder than the stone by drying. If the stucco dry too rapidly, as it always does in a hot climate, it does not dry through; and the hardness of the surface, from having imbibed carbonic acid from the atmosphere, hinders the interior from doing the same. The foundation of the stucco not being dry, very often, in its struggles to get at the carbonic acid, splits and blisters what has dried too soon over it as a skin. This was the reason that Vasari and the Italian artists were continually obliged to moisten as they went on; and this is the reason why, in my opinion, the climate of England, being moist, is more adapted for fresco than Italy itself. Here, certainly, we have no chance of fresco drying too soon on the surface; but mortar dries here as hard as in Italy, and wherever mortar dries hard, there fresco may be safely practised. All the cant about our climate is puerile and morbid, and the ingenious objections of a sect in England, who are alarmed at the prospect of a masterly style of design and thinking being established at last, are not to be regarded.

COLOURING AND POLISHING MARBLE, &c.

M. Henri Auguste Bax, of Great Titchfield-street, Marylebone, decorator, has obtained a patent for "A new method of drying, polishing, and colouring marble, stone, and certain other materials used in the construction or decoration of houses and other buildings."

According to the *Patent Journal*, these improvements consist: First, in polishing marble and stone by filling up the pores of such marble or stone with plaster of Paris or marble cement; then rubbing them with certain hard stones, applying a thin layer of plastic before each rubbing; and lastly rubbing them with wax, or a mixture of wax and turpentine. Secondly, in polishing certain other materials used in the construction or decoration of houses or other buildings by rubbing them with a varnish of gum lac. Thirdly, in dyeing and colouring marble, stone, and certain other materials used in the construction or decoration of houses and other buildings, by wetting them with certain acids, salts, and colouring materials or their chemical combinations, by means of a brush or sponge. The inventor then proceeds to describe the manner in which the said invention is to be performed. To polish marble or stone he first rubs the surface to be polished with a piece of sandstone, and afterwards with a sandstone of a finer description, in the same manner as is now ordinarily practised, but he does not claim this as part of his invention; he then stops up the pores of the marble or stone with plaster of Paris mixed up with a thin solution of gelatine and some colouring matter, to render it of same colour as the marble or stone to be polished, till it attains the consistence of cream, or else marble cement mixed with colouring matter, till it attains same consistence, and is similarly coloured. He lays on these mixtures, respectively as the case may be, with a brush, and afterwards scrapes them off with a wooden knife, taking care that all the pores of marble or stone are filled up. He then rubs the marble or stone with a kind of sandstone called Charley Forest stone; he then stops the pores, if necessary, in the same manner, again rubs them with the stone, and after that with a piece of stone called German stone, and, finally, with a piece of touchstone; before each of these rubbings he lays on with a brush a thin coat of plaster of Paris or marble cement, mixed with water to the consistence of milk; and lastly, should colour of the stone or marble be clear, he lays on a coat of wax, or mixture of wax and turpentine, and rubs it with a linen, cotton, or woollen rag, till the marble or stone becomes perfectly polished, but if the colour of the marble or stone should not be clear before applying the wax, or mixture of wax or turpentine, he rubs it with linseed oil till the colour becomes clear, taking care to remove all the oil before he applies the wax, but he does not claim the rubbing of the material to be polished with linseed oil or wax, or a mixture of wax and turpentine, as part of his invention. In addition to the above process, he sometimes rubs the marble or stone to be polished with a piece of jasper, if a very brilliant polish is required. He polishes the certain other materials used in the construction, &c., of houses in same manner as the marble and stone above described, till he has completed the rubbing with the Charley Forest stone; but he does not claim this as part of his invention. He then rubs them with linseed oil, taking care to wipe it off thoroughly, and then varnishes them with a varnish of gum lac in the following manner:—He takes a ball of wool, wets the surface of it with the varnish, and covers it with a linen rag. He then well rubs the material to be polished, adding a little oil occasionally, if the varnish should not work freely. To dye and colour marble or stone, and certain other materials used in the construction and decoration of houses, &c., he employs the same system of acids, salts, or colouring matter, as generally used by dyers in dyeing cloths and other textile fabrics. He applies the said acids, salts, or colouring materials, or their chemical combinations, in a liquid state, over the surface of the material required to be dyed or coloured, by means of a sponge. If he wishes the dyed or coloured surfaces to have the same polish as the rest of the surface upon which he is operating, he applies the said colouring materials before he begins to polish the said substance, or when the process of polishing is only half finished; but if he wishes the dyed or coloured matter to be dead or unpolished, he applies the colouring materials after the process of polishing is completed; but he does not claim as his invention the composition of the said acids, &c., but only the application of them, in the manner above described, to the dyeing and colouring of marble, stone, &c. The certain other materials alluded to in his title are plaster, stucco, scagliola, and a species of stucco invented in France, and introduced by him for the first time in England, and which is called, "stuc à la brosse." He claims as his invention the following:—First, the filling up with plaster of Paris, or marble cement, in the manner above described, the pores of the marble or stone intended to be polished, and rubbing them with certain hard stones, as hereinbefore described; secondly, the polishing of certain other materials used in constructing or decorating houses, &c.; and thirdly, in dyeing or colouring marble, stone, and other materials, as above described, by wetting them with certain acids, salts, colouring materials, or their chemical combinations, as above described, by means of a brush or sponge.

Correspondence.

FIRE-PROOF BUILDINGS.

Sir,—I observe in your valuable weekly journal, that, in your notice of the construction of various buildings, you frequently say, that such and such apartments are built "*fire-proof*." Although the making of buildings *fire-proof* is a matter of the very first importance, yet I believe the true principle that ought to be adopted to make any portion of a building *fire-proof* is seldom or never applied.

Some twenty-five years ago, I directed a building (near the end of Burlington-street), having a floor similar to that which is at present called *fire-proof*. The intention of the floor built under my direction was, that it should be water-proof; and in taking a view of the floor the other day, I found it has answered its intended purpose admirably. Now, with regard to fire-proof buildings, the choice and proper application of fire-proof materials are all that is required; they being also of the most simple kinds, namely, bricks, clay, and lime mortar. Brick or tile arches, turned with Roman cement, will not stand against the action of fire; there are also other materials now in use very carelessly applied.

I am desirous to be informed by any of your intelligent correspondents, what methods are taken to render a floor or ceiling fire-proof, and whether any attention is paid to the construction of the external or division walls, to render them also fire-proof.—I am, Sir, &c.

Wm. Smith.

4, Stockwell Common, Clapham-road.

ASPHALTE FOR STAINING WOOD.

Sir,—I see in your paper for last week, you mention the wood-work of St. John's Church as being stained with *asphalte*. Can any of the readers of your valuable journal inform me of the method of mixing it, and the preparation the wood receives before it is laid on? as I find a difficulty in making it dry.

I am, Sir, &c.,

A Constant Subscriber.

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